

A BRIEF DESCRIPTION
OF THE
PRINCIPAL MONUMENTS
EXHIBITED
IN THE EGYPTIAN MUSEUM
CAIRO

BY
G. DARESSY
EX-SÉCRETARY-GENERAL OF THE SERVICE OF ANTIQUITIES

THIRD EDITION



CAIRO
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1925

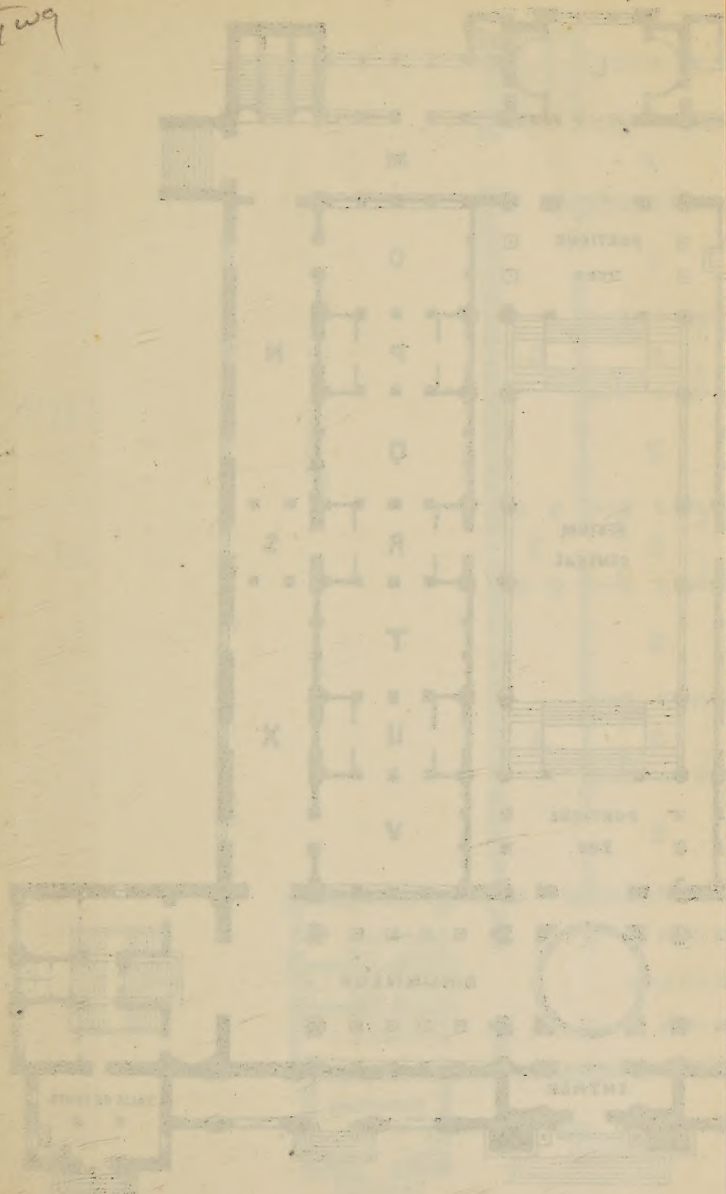
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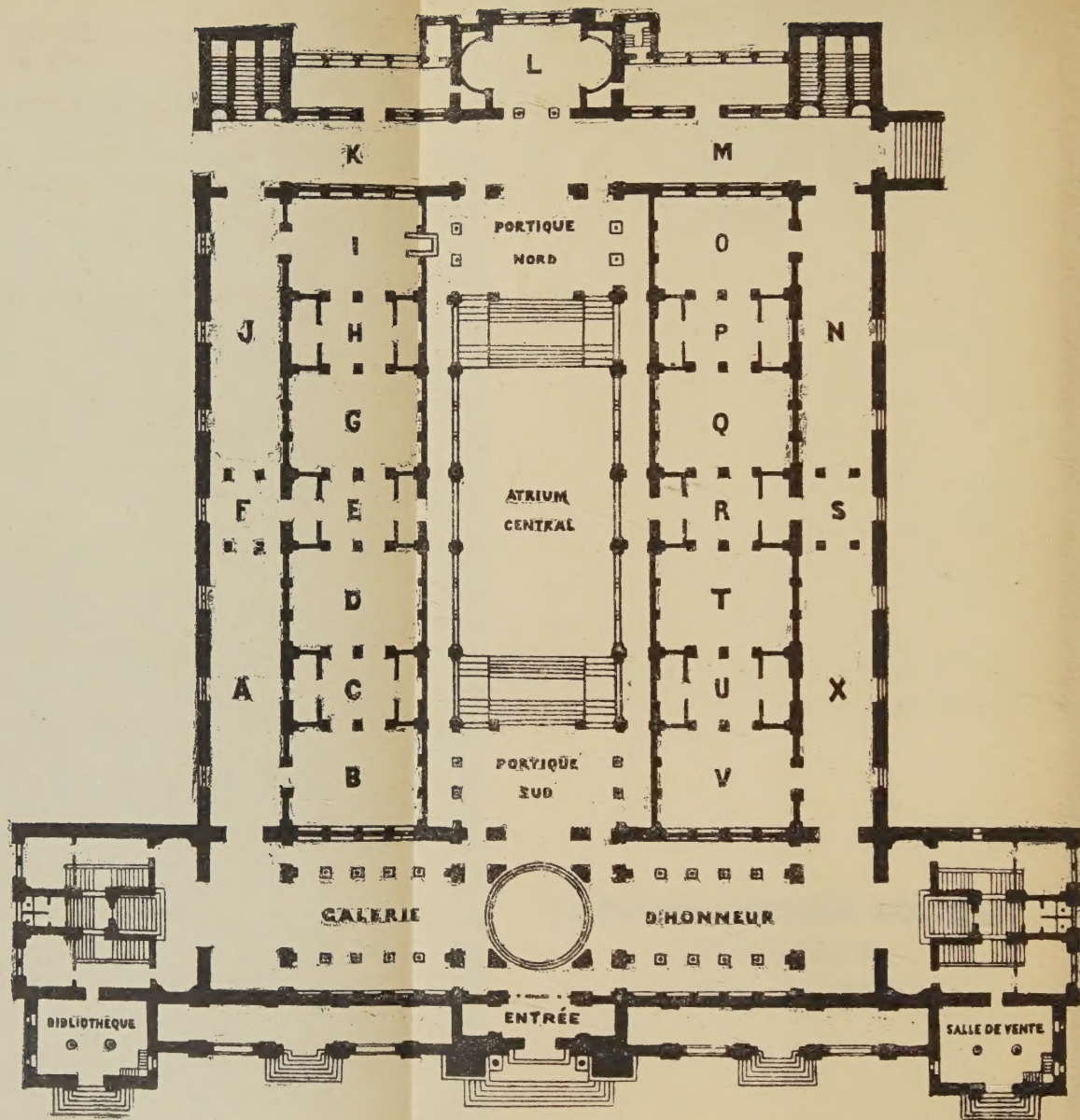
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W. A. Smith

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NOTICE.

The Museum is open every day, except on Mondays and on official holidays :

from 1st November to 30th April, from 9 a. m. to 4 or 4.30 p. m.;

from 1st May to 31st October, from 8.30 a. m. to 1 o'clock.

On Fridays it is open in winter from 9 to 11.15 a. m. and from 1.30 to 4 or 4.30 p. m., and in summer from 8.30 to 11.15 a. m. only.

The entrance fee is P. T. 5 during the winter months, P. T. 4 in the summer. For soldiers in uniform, it is P. T. 2 during the winter and P. T. 0.5 Mill. during the summer.

Sticks and sunshades must be left at the entrance; no charge is made for the cloak-room.

Visitors are requested not to touch the monuments, and it is strictly forbidden to smoke in any part of the Museum.

The monuments exhibited may be copied, sketched and photographed without special permission except for the use of easels and photographic stand-cameras, for which visitors must have a permit from the Keeper of the Museum. It is, however, forbidden to reproduce and publish the recent acquisitions which are shown near the entrance and also the objects from the tomb of Tutankhamen exhibited upstairs.

On account of repairs, the chief staircases at the extreme ends of the Great Gallery are at present closed to the public, consequently the rooms cannot be visited in the usual order.

This brief and provisional Guide describes the objects as they are to be seen by following the most practical route; it deals only with those monuments which are of outstanding importance, and which the public may recognize from their numbers being underlined in red.

PREFACE.

The Antiquities Department of the Egyptian Government found a home for its collections, the fruit of excavations and discoveries, first at Bulac in 1851, then in the Palace of Giza in 1891. The present building was constructed in 1900; it contains only such objects as were made in or imported into Egypt from the earliest times down to about the xth century of the Christian Era.

CHRONOLOGY.

It is impossible to give an exact date to the oldest monuments in the Museum. The Egyptians did not employ a fixed era, but dated events by the year of the king's reign in which they occurred; now we do not possess a complete chronological list of all the kings, and there are gaps of uncertain length which may even amount to a few hundred years. In order to indicate the relative age of important people or monuments, one can only say that they belong to such-and-such a dynasty or reigning family, according to the table transmitted by the historian Manetho.

For convenience of reference, Egyptian history has been divided into four main periods :

Old Empire	I st to X th dynasty,
Middle Empire	XI th to XVII th dynasty,
New Empire	XVIII th to XXIV th dynasty,
Late Egyptian Period.	XXV th to XXX th dynasty,

followed by the Greek and Roman Periods, and subdivided into periods named after the town which was then the capital, or after the country of origin of the ruling family.

On the following page is a table of these different periods with the approximative dates of the chief dynasties.

ABSTRACT OF EGYPTIAN HISTORY.

Many remains of a primitive civilization are to be met with in Egypt; stone tools found in the region of the Nile give us grounds for saying that since the time when man used a stone axe, roughly hewn, to the time when he had learned to make the fine flint daggers of the Neolithic Period, this country has always been inhabited. It is impossible to specify the exact proportions in which African, Asiatic and perhaps even European elements have contributed to form the population which developed into the Egyptian race. It would appear that after

PREHISTORIC OR PREDYNASTIC PERIOD.

OLD EMPIRE	Thinite or Archaic period. (Ist and IInd dynasties.) Memphite period. (IIIrd to Xth dynasty.)	I st dynasty	3800 B. C.
		IV th dynasty	3450 —
		VI th —	2880 —
MIDDLE EMPIRE	Period of 1st Theban empire. (XIth and XIIth dynasties.) Period of the Hyksos (or Shepherd kings). (XIIIth to XVIIth dynasty.)	XII th dynasty	2350 B. C.
NEW EMPIRE	Period of 2nd Theban empire. (XVIIIth to XXth dynasty.) Tanite and Bubastite period. (XXIst to XXIIIrd dynasty.)	XVIII th dynasty	1600 B. C.
		XIX th —	1350 —
		XXII nd —	940 —
LATE EGYPTIAN PERIOD.	Ethiopian and Saitic period. (XXIVth to XXVIth dynasty.) Persian and Mendesian period. (XXVIIth to XXXth dynasty.)	XXVI th dynasty	660 B. C.
		Persian conquest	525 —
		XXX th dynasty	350 —
GRAECO-ROMAN PERIOD	Macedonian and Greek period. (The Ptolemies.) Roman and Byzantine period. (Roman emperors.)	Conquest of Alexander	332 B. C.
		Ptolemy I st	305 —
		Roman Conquest	30 —
ARAB PERIOD	Coptic period.	Arab conquest	640 A. D.

a long period during which various tribes, differing in origin, language and religion and often at feud with each other, divided the country, there remained only two states from the First Cataract to the Mediterranean; one north, the other south of a frontier which was about 50 kilometres south of Cairo. Their union was brought about under Menes, who was regarded as the founder of the Egyptian monarchy. This event seems to have taken place not long after the discovery of the use of metals and the invention of writing.

There are very few monuments of the two first dynasties, the kings of which came from This (el Birba, near Girga). The tomb of Menes was found near Naqada, and those of some of his successors at Abydos; they were built of unbaked bricks. Under the Memphite dynasties, the development of civilization was rapid and marked by constant progress, industrial and artistic. The kings of the IIIrd dynasty already occupied Sinai for the purpose of working the turquoise and copper mines. Khufu (Cheops), Khâfrê (Chephren) and Menkaurê (Mycerinus) of the IVth dynasty, built the great pyramids called the «Pyramids of Giza», which are simply their tombs.

Their successors of the Vth and VIth dynasties built pyramids at Abusir and at Sakkara, where lay the necropolis of Memphis, and all the important people of that time built their mastabas ⁽¹⁾ (tombs in the form of an oblong pile of stone)

⁽¹⁾ Mastaba is the Arabic word for the earthen bench which is placed outside a village house.

near the tomb of their sovereign, decorating them with very fine sculpture.

Later, Egypt was divided up into several states and did not again become a united country until the XIIth dynasty, under the princes belonging to Thebes. The reigns of the kings called Amenemhât and Senusert were brilliant; in every town temples of fine architecture sprang up; literature and art were held in honour for two centuries. After this flourishing period, foreigners who had been established for a long time in Lower Egypt declared their independence, and fought against their lawful sovereigns : this is the period of the Hyksos or Shepherd Kings, during which Egypt became completely decadent, and in the course of which nearly all the monuments built by the great kings of old were destroyed.

At last the princes of Upper Egypt combined to drive out these invaders. Aâhmes (Amosis), the first king of the XVIIIth dynasty, succeeded in driving the foreigners beyond the frontier, and his descendants raised Egypt to the culminating point of her greatness. The Thothmes (Thutmosis) and the Amenhoteps (Amenothes) conquered Palestine and the Lebanon, where timber, which is so rare in the valley of the Nile, is to be found, Northern Syria as far as Aleppo, and reached the Euphrates, where they came into conflict with the Chaldean Empire and were stopped. The sanctuaries which had been destroyed were rebuilt and enriched with the spoils of the conquered nations. The chapels of Karnak and Luxor (Diospolis, Thebes) attained

gigantic proportions, and artists rivalled the skill of their predecessors of the finest periods in decorating these monuments or the tombs of great officials.

After the religious upheaval caused by Amenhotep IV (Akhenaten), who wished to worship the sun's disc only, the power passed into the hands of another dynasty, the XIXth. Under Seti Ist, skilful sculptors adorned the temple of Abydos and the royal tomb at Biban el Moluk. His son, Rameses II, the Sesostris of the Greeks, reigned for 67 years. This lover of pomp erected monuments to his own glory everywhere, but quality was sacrificed to quantity; the sculpture does not show the old care, and as there were not enough artists to execute the royal orders, they contented themselves in many cases with effacing the names of ancient kings on existing statues and substituting that of Rameses II.

But Egypt was exhausted; she had already lost Syria and was about to lose Palestine; in the reign of Menephtah, son of Rameses II, and until the reign of Rameses III, of the XXth dynasty, she had to struggle on the west against the Libyans, who were invading the Delta, whilst the tribes of Asia Minor were attempting to land on the Mediterranean coast, and she could with difficulty stem the tide of invasion.

Deprived of its conquests in Asia and in the Sudan, the country became impoverished; but the priests of Amon, enriched by the booty which the conquerors had bestowed on their temples, still remained wealthy and under the XXIst dynasty forced the

kings to divide their power with them. The kings of the XXIst to the XXIIIrd dynasty resided at Tanis (San), or at Bubastis (Zagazig), in Lower Egypt, whilst the High Priests of Amon of Thebes governed Upper Egypt and sometimes appropriated all the royal titles. The sovereigns of Lower Egypt found themselves unable to maintain control over the military governors of the provinces, who, followed by bands of Libyan mercenaries, made themselves more or less independent. Thus it came to pass under the XXIIIrd dynasty that certain kings, of Libyan origin, who had founded a kingdom in Ethiopia, the capital of which was at Napata (south of Dongola), took possession of Nubia and Upper Egypt. They descended the valley of the Nile and after a more or less real submission of the petty kings of the Delta to the conqueror Piankhi, finally under Shabaka (XXVth dynasty) imposed their authority over the whole country between the Sudan and the mouths of the Nile.

These Ethiopian monarchs only held Egypt a few decades, for rivals arose in the persons of the kings of Assyria, who had just seized Palestine and were invading the Delta. Profiting by the general confusion, the princes of Sais (Sa el Hagar, near Kafr el Zayat), with the aid of the Greeks, to whom they had given permission to establish themselves in certain parts of Lower Egypt, drove out the Ethiopians and the Assyrians, and brought the country, up to the First Cataract, under the rule of the XXVIth dynasty.

The epoch of Psamtik, Necho, Apries, Amasis, was not without splendour; commerce with Greece provided Egypt with

names of numbers are the same in both groups. The language, which was already formed under the first dynasties, gradually underwent modifications in pronunciation and syntax; in the late Egyptian period there were two quite distinct languages, one traditional, learned and classical, and the other popular.

From the time of the Late Empire the Egyptians used two scripts : one decorative, the signs being little figures carefully drawn — hieroglyphics — the other cursive — hieratic — used for writing on papyrus or reed paper. The hieratic signs are merely abridged hieroglyphics. From the Ethiopian period and above all during the Ptolemaic period, a third script, the demotic, was used. This was a simplification of the hieratic and served to transcribe the popular language.

When the Egyptians became Christian, they abandoned the ancient scripts, finding them too complicated, and adopted the Greek alphabet, with the addition of seven special signs to represent sounds unknown in Greek. At the end of the IVth century A. D. people had forgotten how to read hieroglyphics. Coptic, a mixture of ancient popular Egyptian with Greek and foreign words, ceased in its turn to be employed as the common tongue and made way for Arabic, and from the XVIth century onwards it was only used in the churches as a liturgical language.

It was a Frenchman, Jean-François Champollion, who, in the beginning of the XIXth century, succeeded in deciphering hieroglyphics. To help him in his task he had at his disposition a text in three languages, on the Rosetta Stone, and certain

other bilingual — Egyptian and Greek — inscriptions. Scholars had already observed that the cartouches, or elliptical frames , which occur so frequently on the monuments, held the names of kings or of queens, and they had even determined the value of certain signs. Champollion undertook a methodical study of the cartouches containing names known from the Greek text, and identifying the signs which recur in more than one of these names, he had, as early as 1822, fixed the alphabetical value of about 15 characters. Carrying on his studies, he was able, in 1824, to translate a few phrases, and before he died, in 1832, he had succeeded in drawing up a grammar and dictionary of Ancient Egyptian.

Hieroglyphic script is complicated; it has alphabetic signs, syllabic signs and ideographic signs, the latter representing a complete word. As with Hebrew and Arabic, vowels are very vaguely indicated, so that Egyptian words can only be approximately pronounced. To this are due the differences in the reading of proper names, following the various methods of transcription adopted by Egyptologists.

ALPHABETIC SIGNS.

The signs most frequently used and which constitute a real alphabet, are the following :

SCIENTIFIC TRANSCRIPTION. READING.			SCIENTIFIC TRANSCRIPTION. READING.		
	<u>s</u>	<u>a</u>		<u>h</u>	hard <i>h</i>
	<u>i, y</u>	<u>i</u>		<u>h</u>	<i>kh</i>
	<u>y</u>	<u>i</u>		<u>h</u>	<i>kh</i>
	<u>e</u>	<u>â</u>		<u>s</u>	<i>s</i>
	<u>w</u>	<u>u</u>		<u>š</u>	<i>sh</i>
	<u>b</u>	<u>b</u>		<u>k</u>	<i>q</i>
	<u>p</u>	<u>p</u>		<u>k</u>	<i>k</i>
	<u>f</u>	<u>f</u>		<u>g</u>	<i>g</i>
	<u>m</u>	<u>m</u>		<u>t</u>	<i>t</i>
	<u>n</u>	<u>n</u>		<u>t</u>	<i>th</i>
	<u>r</u>	<u>r, l</u>		<u>d</u>	<i>d</i>
	<u>h</u>	soft <i>h</i>		<u>d</u>	<i>z</i>

The most usual direction of hieroglyphic writing is from right to left; when for any reason it was desired to write in the other direction, the signs were turned round, so that the persons' or animals' heads turned towards the side from which reading should begin, as in the case of the alphabetical signs given above. The characters may also be arranged vertically, so that the inscription reads downwards.

CARTOUCHES OF THE PRINCIPAL KINGS.

Names of deities which form part of proper names are almost always placed first, from reverence, even when read last. From the Vth dynasty onwards, the sovereigns had two cartouches. The first, generally preceded by  (King of the South and the North) always begins with  *râ* (Sun); it is called the *praenomen*. The second, before which comes  (Son of the Sun) is the *nomen* of the king, the name he bore before ascending the throne; it is sometimes accompanied by honorific titles.

CARTOUCHES.	TRANSCRIPTION.
	Khufu Cheops.
	Khâf-Rê Chephren.
	Men-kau-Rê Mycerinus.
	Nefer-ke-Rê Pepî Pepi II.
	Kheper-ke-Rê Senusert Senusert I.
	Mât-n-Rê Amen-m-hât Amenemhât III.
	Men-kheper-Rê Tehuti-mes. Thotmes III.
	Neb-Mât-Rê Amen-hotep- hiq-Uas Amenhotep III.
	Neb-khepru-Rê Tutankhamen.

CARTOUCHES.

TRANSCRIPTION.

(☉ ) (   )	Men-Mât-Rê Seti Mer-n-Ptah. Seti I.
(☉  ) (   )	User-Mât-Rê Setep-n-Rê Mer- Amen Râ-mes-su Rameses II.
(☉  ) (  )	Uah-ab-Rê Psemtek Psamtik I.
(☉  ) (  )	Kheper-ke-Rê Nekht-neb-f. Nectanebo II.
(   )	Ptolmis Ptolemy.

CAIRO EGYPTIAN MUSEUM.

FORECOURT.

At the end of the garden is the tomb and statue of Auguste Mariette Pasha, who was born at Boulogne-sur-Mer (France), the founder of the Antiquities Department in Egypt. Acting on the instructions of the Viceroy, Said Pasha, he inaugurated the first Museum of Antiquities in this country at Bulac in 1858. His successors have been as follows : G. Maspero (1881); E. Grébaut (1886); J. de Morgan (1892); V. Loret (1897); again G. Maspero (1899); and at present P. Lacau, who has been Director since 1914.

In front of the Museum are several large monuments, notably some granite and basalt sarcophagi which almost all belong to the Persian and Ptolemaic periods.

INTERIOR OF THE MUSEUM.

VESTIBULE.

On entering the Museum we see four large granite statues placed against the pillars supporting the balcony of the first floor under the dome.

- 1, 2. — Rameses II holding sacred emblems (XIXth dynasty).
3. — Amenhotep, son of Hapu, architect in the time of Amenhotep III (XVIIIth dynasty), who was later on venerated as a demi-god.
4. — A statue of Rameses II, on which his son Menephtah afterwards engraved his names.

Around the Vestibule, in the glass-cases and against the walls, are several recent additions to the Museum, placed here temporarily.

Among these is a quartzite sarcophagus of Queen Hatshepsut found in the tomb which had been originally excavated for her before she had decided to be buried in the Valley of the Kings. The sarcophagus made for her final tomb is also in the Museum (see below, no. 620).

In front, two statues from Deir el Bahari, representing Hatshepsut in the costume of a King, kneeling and holding a libation-vase.

SOUTH PORTICO.

6, 9. — Two large wooden boats 10 metres long. These boats, after having been used at the funeral of Senusert II (XIIth dynasty), were buried in the sand near his pyramid at Dahshur in order to enable the king to make use of them in the other world.

CENTRAL HALL.

In the middle of the hall, **626**, pyramidion (little pyramid) in black granite which formed the summit of the pyramid, built of unbaked bricks, of Amenemhât III at Dahshur (XIIth dynasty).

627. — Remains of paintings on plaster which covered the floor of a room in the palace of Akhenaten at Tell el Amarna (XVIIIth dynasty).

3848. — Leather tent of many colours made to protect the mummy of Queen Isimkheb (XXIst dynasty).

610. — Group in hard limestone, 7 metres high and 4 metres wide, found in pieces at Medinet Habu. It represents Amenhotep III, Queen Taia, and three of their daughters.

Along the sides of the hall are wooden and stone coffins of different periods. Note especially those of Thothmes I (**619**) and of

his daughter Hatshepsut (620) who succeeded him on the throne, both made of flinty red sandstone.

635. — Remains of granite and flinty sandstone basement of a chapel of Queen Hatshepsut at Karnak, depicting scenes of the worship of Amon and fragments of the procession of the god Min.

The large statues, placed on lofty pedestals, nearly all date from the Middle Empire, but have been usurped by Rameses II.

Return now to the entrance and take the west side of the great gallery. The monuments exhibited on the ground floor have been classified, as far as possible, according to their period, and by following the route taken by our *Guide* the visitor will view them in their chronological order.

GREAT GALLERY.

WEST WING.

44. — Sarcophagus in pink granite of Khufu-ankh (IVth dynasty). He was «chief of all the king's works». The coffin, being the house of the dead man, is decorated to represent a house. On the long sides are depicted the door and windows, the exterior grooves being a copy of the projections and recesses ornamenting the façade of houses built of unbaked bricks.

34. — Limestone sarcophagus of Dega (XIth dynasty). Inside are painted the objects needed by the dead man : shields, lances, bows, arrows, sandals, necklaces, bracelets, pots of perfume, etc.

38. — Huge coffin in coniferous wood (from Asia), the blocks of which are joined together with copper bands. It was made for Amenemhât, prince of Hermopolis under the XIIth dynasty.

149, 158, 180. — Three groups in schist, found in the funerary temple of Mycerinus, beside his pyramid, the third in importance

at Giza. They all represent the king with the goddess Hathor on one side and a figure personifying one of the provinces of Egypt on the other side.

Against the wall are placed large stelæ found in the tombs of the Old Empire, chiefly at Sakkara and Giza. These stelæ are supposed to represent the house of the dead person with its grooved façade, the door sometimes reduced to a long slit, and above it usually a picture of the interior of the tomb, with the dead man seated, either alone or with his family, before a table piled with food.

In the middle of the Gallery are two glass-cases (**A** and **B**) containing wooden and limestone statues found in graves of the Old Empire. They represent personages of the IVth and Vth dynasties and also their servants who are attending to their daily labours, grinding corn, making pottery, brewing beer, roasting geese, and thus carrying on for ever their work on earth for the defunct.

Nearer the staircase, a recently found granite sarcophagus of the IVth dynasty, the lid partly covered by a leopard's skin in relief.

Turning to the right towards Gallery A :

On the left : **66**. — Part of a mastaba which had been made for a man and was later modified for a woman named Hent. Bas-relief with boats, rows of servants carrying provisions and the necessities of life for the dead man, etc.

GALLERY A.

At the entrance : **70 A**. Fragments of a mastaba from Medum, of the IVth dynasty. The carving is cut deep and filled with coloured plaster. Below, the dead man is seen on the outlook for a panther, while his dogs are catching foxes by the tail. On the other side (**70 B**) ploughing is going on and wild geese are being caught in a net.

On the right side of the gallery, **119, A, B**, two libation tables in alabaster, supported by two lions. The liquid, either water or

wine, was poured on the table and flowed into a vase placed behind, where the dead man could come and take it. A later theory is that they are stones for grinding corn on, in order to supply the defunct with bread.

ROOM B.

134, 135. — Granite columns in imitation of palm-trees, from the Temple of Sahurê at Abusir (Vth dynasty).

The glass-cases **A, B, C, D** contain chiefly statues of private persons which were placed in the tombs. The belief was that if the body, in spite of all the care taken for its preservation, were destroyed, the spirit could find reincarnation in a statue made to represent the dead man and bearing his name; the statue was therefore sculptured as like the living man as possible. Often family groups were represented, including besides the principal person his wife and children, the last named being made smaller than their parents.

157. — Seated statue in alabaster representing Mycerinus, the king who built the Third Pyramid of Giza.

North corner. **141.** — Magnificent statue of a squatting scribe, holding an open papyrus roll on his knees. The eyes are inlaid, the rim of the eyelids being in bronze, the white in alabaster, the cornea in crystal, behind which a bronze nail represents the pupil.

138. — Fine statue of Chephren, the builder of the Second Pyramid of Giza (IVth dynasty), made of diorite, which was found in a well in the granite temple beside the Sphinx. Behind the head a falcon, emblem of Horus, the mythological ancestor of the king, spreads his wings to protect the sovereign.

140. — Wooden statue, of life-like appearance, known as the «Sheikh-el-Beled» or 'chief man of the village', the workmen who found it having been struck by its resemblance to the head-man of the village of Sakkara. It belongs to the IVth dynasty.

Leaving Room B, in Gallery A we see **A-D**, large bas-reliefs from the funerary temple of King Šahurê (Vth dynasty) at Abusir.

88. — Six magnificent panels in carved wood, representing the priest Hesirê (IIIrd dynasty).

ROOM D.

Around the walls a certain number of bas-reliefs from the graves of the necropolis of Memphis depict scenes of daily life. Near the south-west corner : **233**, representation of a feast; musicians are playing the harp and the flute, etc., accompanied by singers pressing their cheeks to increase the sound, and lower down, dancers are whirling to the sound of women clapping their hands.

136 E. — Beautiful painting on plaster from a tomb of the beginning of the IVth dynasty at Medum, representing six geese of different species feeding. The accuracy of the work in every detail is quite extraordinary.

224, 225. — Two beautiful limestone statues, larger than life, representing the priest Rânefer (Vth dynasty).

223 (in the middle of the room). — Two statues found at Medum, dating from the beginning of the IVth dynasty; the royal prince, Râhotep, who was chief priest at Heliopolis, a general, etc., and his wife, Nefert, a member of the royal court. The state of preservation of the painting is amazing. We may note here the different way in which the colour of the skin is represented on the monuments, the men being always painted in red or dark brown, and the women in yellow.

239. — At the end of the room is a large stela of Ateti. The dead man is shewn emerging from the door of his tomb to see what is happening on earth and to receive his offerings.

230-231. — Statues of King Pepi Ist of the VIth dynasty, who died when about 100 years old, and of his son. The king's head,

feet and hands are cast in bronze, while the body and limbs are of copper which had been hammered over and nailed to a wooden core. It is the oldest and the largest Egyptian statue in metal as yet known.

GALLERY A.

Re-entering Gallery A, we see at the extreme ends large bas-reliefs in red sandstone (91 to 94) representing a Pharaoh raising his club over a prisoner whom he holds by the hair. These scenes come from Sinai, from Wady Magharah, and were carved on the rocks to commemorate the expeditions sent out by various kings of the Old Empire from the IIIrd dynasty onwards, in order to punish the Beduin who were interfering with the working of the turquoise mines.

PORTICO F.

This is the first of the rooms reserved for monuments of the Middle Empire.

284. — Seated statue in limestone of Amenemhât III (XIIth dynasty) the Moeris of the Greeks, found at Hawara in the Fayum, where he had extensive hydraulic works carried out.

280. — Wooden statue of King Hor (XIIIth dynasty) with the shrine in which it was enclosed in a tomb near the brick pyramid to the south of Dahshur. The emblem *ka* (two arms raised) placed on his head signifies that the statue is a double or exact copy of the king, and consequently qualified to receive his soul, if need should arise.

287. — Statue in painted sandstone of a king Mentuhotep (XIth dynasty) represented seated, clothed in one of the costumes which he had to wear at his coronation feasts.

ROOM G.

300. — In the middle of the room, burial chamber of Harhotep with limestone sarcophagus, brought from Deir el Bahari (Thebes). All the space on the walls or on the sarcophagus which is not occupied by the representation of objects useful to the dead, is covered with hieratic inscriptions, consisting of prayers and magical formulæ (XIth dynasty).

301. — Surrounding this tomb are ten beautiful limestone statues about 1 m. 90 cent. high, all representing Senusert I (XIIth dynasty), found at Lisht where the pyramid of this king was situated. On the sides of the seats are very delicate bas-reliefs, all symbolising the union of the South and the North under Pharaoh's authority, these regions being represented by their allegorical plants.

307-310. — Cube-shaped stone boxes to hold the four Canopic jars in which were preserved the intestines of the mummy, embalmed separately.

The cases in the four corners and the large wall-case at the end of the room contain some fine specimens of Middle Empire Sculpture.

GALLERY J.

507. — Four sphinxes, or lions with human heads, from Tanis. These were at first attributed to the Shepherd Kings on account of their unusual type and the legend of Apapi engraved on their shoulders and afterwards chiselled out. It is now proved that they go back to at least the XIIth dynasty. All the royal names engraved deeply around the pedestal and on the shoulders and chest, which are those of Rameses II, Menephtah and Psusennes, have been added later.

508. — Double statue in black granite representing the king offering the products of the Nile to the gods on behalf of Upper and Lower Egypt, the products consisting of water birds, fish, lotus flowers, etc. The cartouche is that of Psusennes (XXIst dynasty).

506. — Bust in black granite of an unknown king, apparently of the same period as the four sphinxes 507.

ROOM I.

Room I contains monuments of the New Empire, especially of the XVIIIth dynasty.

400. — To the right on entering the room is a beautiful statue in grey schist of Thothmes III, the greatest Egyptian conqueror. The head is exquisite and is doubtless a faithful portrait.

407. — Triumphal stela of Amenhotep III. Above, the king is making an offering to Amon; below, standing upright in his war chariot, he is overthrowing negroes on the one side and men of Semitic race on the other.

420. — Large stela in black granite from Karnak, inscribed with a poem celebrating the victories of Thothmes over every nation.

In Case B, **428**, a beautiful statue in fine limestone of Thothmes III, kneeling to present two vases containing wine.

426. — Small statue of Amenhotep III standing, carved out of a piece of petrified wood.

In the middle of the wall, **445**, **446**, a sandstone chapel with a vaulted ceiling enclosing the statue of a cow, which was brought from Deir el Bahari. This animal was emblematic of the goddess Hathor, who conducted the dead to the heavenly kingdom. Before the admirably carved cow is an image of Thothmes III, who is again represented kneeling and drinking from the cow's udder :

nurtured by a goddess, he becomes himself divine and will be admitted to the company of the gods. The painted bas-reliefs of the chapel, on which the cow and the king are again represented, are in a state of perfect preservation, although 3300 years old.

Case **C. 452.** — Bas-relief from the temple of Queen Hatshepsut at Deir el Bahari. It represents the queen of the land of Punt (a country situated on the southern shores of the Red Sea) accompanied by slaves laden with gifts, coming to pay homage to the queen of Egypt's envoy. The queen of Punt is suffering from a disease which has completely deformed her.

North-east corner. **456.** — Beautiful smiling head of the goddess Mut, dating from the reign of Horemheb and usually, but wrongly, called the head of Queen Taia.

457. — Below, granite statue of King Tutankhamen, found at Karnak in 1904. The air of suffering on the face suggests a disease of the lungs.

459, 461. — Two squatting statues in black granite of Amenhotep son of Hapu, director of constructions at Thebes under Amenhotep III. One represents him still young, the other as an octogenarian.

462. — Statue of Khonsu, son of Amon and of Mut, as a mummy, holding various emblems. This god personified the moon.

470. — Amenhotep II before the uræus, emblem of the goddess Merit-seker, patroness of the mountain of Gurna. Black granite.

Case **D.** — This case is exclusively devoted to objects of the time of Akhenaten (or Amenhotep IV), a king who entered into a struggle with the priests of Amon at Thebes. He endeavoured to suppress the worship of this god, changed his own name, abandoned his capital to found a new one at Tell el Amarna, would only adore the rays of the sun, and had the image and name of Amon chiselled out everywhere. He was hydrocephalous, and though frequently concealing

this disease by wearing the royal helmet which encased the back of the head, he had his wife and daughters represented with their skulls deformed in the same way (stelæ 482, 487) as though it were a mark of beauty. The heads of the king's daughters (476, 477), in red sandstone, are wonderful pieces of sculpture.

GALLERY J.

500. — On the right, as one comes out of room I, a group in black granite of Sennefer, the governor of Thebes, his wife Sennai, nurse of the king, and their daughter. Sennefer is laden with jewels, necklaces, bracelets, etc. (XVIIIth dynasty).

In front, a series of large statues in black granite of a goddess with the head of a lioness, Sekhmet. Hundreds of these statues were erected under Amenhotep III in the temple of Mut at Karnak.

GALLERY K.

551. — Beside the staircase is one of the baboons in pink granite which decorated the base of the obelisk of Luxor, now in Paris (XIXth dynasty).

560. — Large stela in red flinty sandstone enumerating the constructions of Tutankhamen at Thebes to make good the ravages committed by Akhenaten. King Horemheb appropriated this stela by surcharging the cartouches with his name; later it was desired to cut the stone in two, and the series of notches one observes on it were intended to be filled with wedges of wood, which would expand when damp and cause the stela to split.

Amongst the bas-reliefs in this gallery, 559, 561 and 562 are particularly worthy of notice. They represent funeral scenes, with mourning women wailing and leaping whilst the body is being carried to the tomb.

ROOM L.

In the centre of the room, **590**, **591**, two sacred boats in stone coming from Mitrahina (Memphis).

In the recess on the right, **582**, fragments of bas-reliefs commemorating the victories of Amenhotep II in Asia.

NORTH PORTICO.

595. — Group in pink granite, composed of Rameses II seated between Isis and Hathor.

599. — Large stela in black granite (3 m. 14 high), with engravings on both sides. On the well polished side there is a long inscription wherein Amenhotep III recalls all he has done for the temple of Amon. The other side has been utilised by Menephtah, son of Rameses II (XIXth dynasty). After a poetic account of his victories over the Libyans, an allusion is made to the fall of Ascalon, of Gezer and of Yanoem in Palestine, and the inscription continues: «Israel is crushed, it has no more seed». This is the sole mention of the Israelites in the Egyptian texts known up to the present day.

GALLERY M.

In the centre, **654**, black granite coffin of a standard-bearer named Khai. This personage is represented in gala costume, with pleated robe, wig, ear-rings and pectoral (XIXth dynasty).

660. — Limestone. Part of a wall of the tomb of Tunari at Sakkara, bearing on one side a list of the principal kings of Egypt before Rameses II. This is known as the *Table of Sakkara*.

Beside the staircase: **664.** — Colossal statue in pink granite of Rameses II, found at Erment; he is wearing a wig, and bears two

sacred emblems. The state of preservation is perfect, but the style is rather crude.

655. — Men leading horses, a very unusual representation, for the horse was not introduced into Egypt before the end of the Middle Empire and was chiefly reserved for military purposes, being used especially for drawing war chariots.

666. — Large stela in limestone mentioning Rameses II's discovery of great basalt blocks from which he had statues made, and detailing the measures taken for the well-being of the work-people.

Entering Gallery N and turning to the right we come to Room O.

ROOM O.

This room contains monuments of the New Empire, from the XIXth dynasty onwards.

724. — Statue of Seti Ist in alabaster. As it is difficult to find large compact blocks of this stone, the statue has been made in several pieces, the joins being hidden by a coloured cement.

728. — Group of sandstone monuments from Abu Simbel (Nubia), composing a sanctuary dedicated by Rameses II. It consisted of two small obelisks marking the sacred spot, an altar (merely copied here in wood) on which the offerings were placed, four monkeys worshipping the sun at its rising and setting, and a shrine or tabernacle, containing images of sacred animals: a scarab with the solar disc of Râ and a Thot baboon with the lunar disk as head-dress.

765. — Fragment of a group in pink granite found at Medinet Habu and formed of the gods Horus and Seth (the latter now missing) placing the crown on the head of Rameses III. The whole group appears to have been cut out of a single block of stone.

In the case at the further end several fine fragments of statues, amongst them : **741**, a wife or daughter of Rameses II, wearing a crown formed of uraei, emblem of light.

768. — The chief prophet of Amon, Rameses-nakhtu, represented as a squatting scribe, writing on papyrus. Thot, god of letters and science, in the shape of his sacred animal the monkey, sits behind his head to inspire him (XXth dynasty).

In the south-east corner of the room : **769**, block from the temple at Memphis with a representation of Rameses II, helmet on head, holding in one hand captives representing the three great races of mankind — a red-skinned native of Asia Minor or the Archipelago, a yellow-skinned Semite and a negro.

ROOM Q.

Room Q contains monuments of the XXVth to the XXXth dynasty.

Among these are many shrines or tabernacles intended to hold statues of gods, sacred animals or divine emblems. **797**, the most ancient, dates from the time of the Ethiopian king Shabaka (XXVth dynasty) and was found at Esna. Almost all the others date from the XXXth dynasty and were carved under the two Nectanebos, in order probably to replace those which had been destroyed or defiled by the Persians. The largest of all, **790**, is placed in the centre of the room; it comes from Saft el Henna near Zagazig. Engraved upon it are representations of all the statues of divinities which stood in the temple of this town.

795. — Against the north wall, a fine stela in black granite of Alexander II : it is a decree restoring to the temples of the town of Buto the property of which the Persians had deprived them.

791. — Statue in green schist of Thueris, a goddess in the shape of a hippopotamus, patroness of pregnant women (XXVIth dynasty).

At the south end of the room is to be found a group of four monuments in schist discovered at Sakkara in the tomb of a certain priest Psamtik (XXXth dynasty) :

854. — Offering table, before which priests or relatives recited prayers that the dead might receive all that was necessary to them.

855. — Seated statue of Osiris, god of the underworld.

856. — Isis, wife of Osiris, wearing as head-dress a cow's horns and the solar disk.

857. — Cow of the goddess Hathor, before which is an image of Psamtik.

801 north wall, 830 case B and 870 case C. — A group of very delicate bas-reliefs of the XXVIth dynasty, or the beginning of the Greek period, inspired by the scenes which cover the walls of the mastabas of the Ancient Empire but in a more affected style.

Cases A-D contain a quantity of statues of individuals, found mostly in a pit near the temple of Amon at Karnak, where they had been thrown about the beginning of the Ptolemaic period.

850. — Stela in black granite, very carefully engraved. It is a copy of a decree of Nectanebo II granting to the temple of Neith the right to collect 1/10 on all goods entering the port of Naucratis from abroad.

851. — Granite stela of very poor workmanship erected at Tell el Maskhuta under Ptolemy II in order to commemorate the digging of a canal joining the Nile to the Red Sea.

ROOM T.

This room contains monuments of the Greek and Roman periods, either of pure or of mixed style, such as the statues of officials of the time of the Ptolemies, who wear the Macedonian costume and

have their hair dressed in the Greek fashion, but whose dorsal pilaster is covered with hieroglyphic inscriptions.

980, 983. — Two copies of a decree of the priests of the town of Canopus, concerning the honours to be accorded to Ptolemy III Euergetes I. It is engraved in three languages on the stelae : (1) in hieroglyphics, the way of writing the Egyptian literary language; (2) in demotic, the way of writing the popular language; and (3) in Greek, the official language of the masters of the country. It was a trilingual inscription analogous to this, on the *Rosetta Stone* (a cast of which is exhibited beside no. 983), that first enabled Champollion to decipher hieroglyphics.

964. — Black granite. Lid of a money-box surmounted by a serpent, from the temple of Æsculapius at Ptolemais. The head has been restored by a modern hand.

1003. — White marble. Large head of Jupiter Serapis; a fine piece of Greek work.

On the east side of the room a fine statue of an orator, of the Roman period, found recently at Ahnassieh.

ROOM V.

Coptic, i. e. Christian monuments, mainly of the vith to the xth centuries. On the funerary stelae are to be found crosses of various shapes, images of the Virgin, the angels, the dove of the Holy Ghost, just as in European buildings of the same date. The sculpture takes its inspiration from Byzantine art. The acanthus leaf and the vine play a great part in the decoration of the capitals of columns and the foliage of friezes. The architectural pieces come largely from the convent of Jeremias at Sakkara, from a church of Ahnassieh, and from the monastery of the abbot Apollo at Bawit.

1430. — Limestone pulpit from the convent of Jeremias at Sakkara.

LARGE GALLERY, EAST WING.

Leaving Room V, we find on our right the eastern part of the great gallery, in which are displayed coffins and sarcophagi in wood and in stone of the XXXth dynasty and the Ptolemaic period. Some of these are very finely sculptured. In front of the staircase, a fine anthropoid sarcophagus of a certain Petesomtus, who, according to Max Müller, is probably the Potasimto mentioned in the great Greek inscription of Abu Simbel as having been commander of the foreign mercenaries under Psamtik II (XXVIth dynasty).

On 1299, of lime-stone, there are still to be seen the squares drawn in black which aided the artist in the setting out of his subject.

1294 was the coffin of the dwarf Zed-her, of whom there is a lifelike representation on the lid.

One would normally ascend to the first floor by the staircase placed at the eastern extremity of the large gallery, beside the sale room of the Museum. Owing to the restorations in progress, this staircase is closed, and it is necessary to return to the staircase at the north-eastern corner by traversing the eastern gallery, looking first at the Coptic monuments and proceeding backwards to those of the XIXth dynasty.

GALLERY X.

In this gallery are some more Coptic monuments like those in Room V.

1220. — Painting on plaster. Recess from a convent at Bawit, representing the Virgin and Child seated in the midst of the Apostles, and also Christ among the angels and the emblems of the four Evangelists.

Glass-case G and wall-case H. — Monuments found in Nubia and belonging mainly to the Ethiopian civilization which was contemporary with the Ptolemies and the Romans. The inscriptions

are in a special alphabetic writing, the Meroitic, and up to the present can only be translated partially.

Further along, a metal case **E** encloses a collection of funerary statuettes of the kings and queens of Ethiopia, whose pyramids are at Nuri and at Kuru, beyond Dongola.

Wall-case **D** contains monuments found in Egypt but with inscriptions in foreign languages and writing : Phœnician vases, Egypto-Persian stela, cuneiform, Aramaic and Syriac inscriptions, etc.

Two small rectangular cases (**A** and **B**) are filled with clay tablets **1194-1199**, covered with inscriptions in cuneiform characters, found at Tell el Amarna. This is part of the official correspondence of the princes and governors of Syria, and of the kings of Babylon and Nineveh, with Amenhotep III and with Akhenaten (XVIIIth dynasty).

PORTICO S.

In the centre of the large gallery, between the four pillars, are some monuments from the temple of Napata, the capital of the kingdom of Ethiopia. Stela **937**, of Piankhi, and stela **938**, of Tanutamén, are historical accounts of these kings' struggles against the Egyptian princes.

941. — Stela of Harsiatef, King of Ethiopia, recording his victories over the tribes of the Sudan.

930. — Alabaster statue, on a black granite plinth, of Queen Amenartès, sister of King Shabaka (XXVth dynasty).

GALLERY N.

Cases **B**, **C** and **D** contain statues found in the great store-pit of Karnak (see Room Q).

704. — Lid of a sarcophagus in black basalt of a sacred ram of Mendes.

682. — Two arms of a statue of Rameses II from the temple of Luxor, with a wonderfully glossy surface.

The great granite heads placed on tall columns all represent Rameses II. **675**, in black granite, belongs to the seated statue of the temple of Luxor, a monolith 6 1/2 metres high, which is in front of the great colonnade. The two heads in pink granite, **671** and **672** wearing the crown of the South, are from the temple of Mitrahina (Memphis).

STAIRCASE.

Facing the northern extremity of Gallery N is the staircase which leads to the first floor. On the first landing is a bust of Ismail Pasha, Khedive of Egypt, to whom the Bulac Museum owes its development. The walls are decorated with several funerary papyri of the XXIst dynasty.

UPPER FLOOR.

GALLERIES M AND K.

Arriving at the head of the staircase, we turn to the right into Galleries M and K, occupied by the mummies of kings and great personages and also, temporarily, by some of the objects from the tomb of Tutankhamen. A description of the latter will be found at the end of the *Guide*, p. 47.

Originally, each sovereign of the XVIIIth to the XXth dynasty reposed in solitude in his tomb; most of these were hollowed out in the valley called Biban el Moluk, situated in the mountain of Gurna, which contains the necropolis of ancient Thebes (Luxor and Karnak). But under the last Ramessides bands of robbers plundered the tombs and did not hesitate to destroy the mummies in order to gain possession of the jewels with which they might be adorned. Under the XXIst dynasty the Chief Priests of Amon thought that the bodies

of the kings might be better protected if all their remains were gathered together and placed in tombs which would be easier to watch. The mummies of the great Theban kings had been already maltreated when these measures were decided on: they had been unwrapped, deprived of their jewels, and the gold had been scraped off the sarcophagi. It was necessary to rewrap the bodies, left bare by the thieves; new coffins were provided if the ancient ones had been destroyed; then these relics were placed in two or three tombs in succession, in order to put the robbers off the track; finally, towards the beginning of the reign of Sheshonk I, the first king of the XXIInd dynasty, the wandering mummies received a permanent resting-place. Those which were in bad condition, without a respectable coffin, were placed in a small chamber of the tomb of Amenhotep II, at Biban el Moluk, the entrance to which was walled up. As to the mummies which had been repaired and which were in possession of a solid coffin, they were transported over the hill which separates the valley of Biban el Moluk from that of Deir el Bahari and, mixed pell-mell with the coffins of the priests of Amon, of the XXIst dynasty, which were also to be preserved, they were lowered into an old tomb of the XIth dynasty, the shaft of which, difficult of access, but easy to guard, has its entrance halfway up the cliff, behind the spur which forms the southern limit of the amphitheatre of Deir el Bahari. Oblivion descended and the repose of the Pharaohs was undisturbed for 2000 years. Towards 1875 some of the people of Gurna discovered this last hiding-place, but it was only after several years of observation that the Antiquities Department was able to lay hands on it, in 1881; the tomb of Amenhotep II was discovered in 1898; and all these eminent personages were brought to the Cairo Museum. Once more the mummies were unwrapped, but this time by Egyptologists and doctors, who studied them, measured them, photographed them, and were able, in some cases, to recognize of what illness they had died, some 30 to 35 centuries ago. In all, these two hiding-places yielded the remains of 33 kings, queens, princes or chief priests, and of 10 personages of secondary rank.

The most interesting mummies are :

3894. — Aâhmes Ist (XVIIIth dynasty), who drove out the Hyksos from Egypt.

3869. — Rameses III (XXth dynasty); the fine red linen which was glued to his face has been only partially removed.

3879. — Menephthah, son and successor of Rameses II, who was long erroneously believed to be the Pharaoh of the Exodus.

3873. — Lid of a coffin made for Queen Taia (XVIIIth dynasty), afterwards modified to serve for her son, Akhenaten, or for one of the kings, his successors, who had abandoned the worship of Amon. Unique specimen, sheathed in gold and inlaid with carnelian and glass. The gold mask and the king's name have been torn off, doubtless as an act of vengeance by the priests of Amon.

3874. — Amenhotep Ist in his coffin, of which only the lid has been removed. Thus we can see the mummy in its linen wrappings, the mask of stuccoed canvas on the head, and garlands of flowers wound round the body.

3876. — Ramses II (XIXth dynasty) the Sesostris of the Greeks, who reigned 67 years, covered Egypt with monuments, and was the last great Egyptian warrior.

3875. — Seti Ist, father of Rameses II. The material employed to mummify the body has blackened the skin, which would otherwise have been white. The head is of supreme dignity.

3872 and 3892. — Enormous coffins, in wood covered with a layer of plaster and originally gilded, of two queens of the beginning of the XVIIIth dynasty : Aâhmes-nefertari and Aâh-hotep II.

In Gallery K are mainly to be found coffins of priests of the XXIst dynasty, covered with paintings protected by a varnish which has become yellow with age.

3858. — Coffin of Queen Nozemit, inlaid with fayence.

3853. — Coffin containing the mummies of Queen Matkara and her baby daughter. Its lid (**3852**) is in case A.

ROOM L.

This room is reserved exclusively for jewels and valuable articles.

On the left, large case **24.** — Vases and sacred vessels in silver, from Tukh el Qaramus. Bracelets, etc. Græco-Egyptian.

Case **23.** — Necklaces with figures of deities; fine handles of vases. From Dendera; Ptolemaic period.

4125, in the case against the wall. Mummy-covering in gold and beads of a commander of the Egyptian fleet (XXXth dynasty).

Case **22.** — Sacred vases, chains, etc., of silver, from the temple of Mendes; Ptolemaic period.

Cases **20** and **21.** — Jewels and ornaments for mummies; amulets; Ptolemaic period.

Case **19.** — Ear-rings.

Case **18.** — Finger-rings, many of which are set with a scarab.

Case **17.** — Group of amulets found on a single mummy in the Fayum; Ptolemaic period.

Case **16.** — Jewels of the princess Kama of the XXIIIrd dynasty, from Tell Moqdam in the Delta.

Large case **15.** — Royal jewels: **4060**, ear-rings of Rameses XII, from Abydos. **4062**, pectoral of Rameses III. **4064**, bracelets of

Pinozem (XXIst dynasty). Also small golden statuettes of deities, and pectoral of Hâtaai, with a great resin scarab (XVIIIth dynasty).

Cases 1 and 2. — Jewels of the Ancient Empire. 4000-4003, four bracelets in gold, turquoise and amethyst, fixed on a small board, date from the Ist dynasty. Flint bracelet; gold nugget, etc.

Case 3. — 4010. — Very fine falcon's head, with eyes of obsidian. The body of the bird was in bronze. Old Empire.

Case 4. — Jewels found at Dahshur in the tomb of princesses of the XIIth dynasty. Pectorals of great beauty (3970, 3971 and 3983) in gold, inlaid with carnelian, lapis lazuli and turquoise; fragments of necklaces : lions' heads and shells; pendants of gold necklaces inlaid with precious stones; ointment jars in carnelian, obsidian and lapis lazuli; scarabs of precious stones; amethyst necklace, etc.

Right side of the room :

Case 5. — Continuation of the Dahshur jewels. Two crowns in gold and precious stones; gold dagger with handle of hard stones; fragments of necklaces and of bracelets.

Cases 6 and 7. — Objects from Dahshur : beads, some of which, of carnelian, are of extreme smallness; necklaces, bracelets, gold needles, etc.

Large case 9. — Jewels of the Middle Empire. Dagger of the time of Apepi, one of the Shepherd Kings.

Case 8. — Crown, pectoral and mirror of a princess of the XIIth dynasty, found at el Lahun in the Fayoum.

Large case 10. — Objects found in the tomb of Queen Aâ-hotep, mother of King Aâhmes (XVIIIth dynasty). Gold and silver boats, axe for gala occasions, dagger inlaid with gold, bracelets of gold and precious stones, long gold chain carrying a scarab of

gold and lapis lazuli, centre piece of a fan, etc. The large golden bees, hung on a fine chain, were a military decoration.

Cases 11 and 12. — Objects found at Tell Basta, perhaps from the workshop of a goldsmith. Vessels of gold and of silver; silver vase, the gold handle of which is in the form of a goat; bracelets of gold and lapis lazuli, with the cartouche of Rameses II; necklace, etc.

Case 13. — Crown and necklace of the mummy of Queen Taia (XVIIIth dynasty).

Case 14. — Crown, bracelets and ear-rings, etc., of Queen Ta-usert (XIXth dynasty).

Large case 25. — Jewels and ornaments of Greek and Roman periods : chains, bracelets, diadems, ear-rings, etc.

NORTH BALCONY.

All the objects exhibited on this balcony come from the tomb of the parents of Queen Taia, wife of Amenhotep III (XVIIIth dynasty). The mummy of her father, Iuaa (3706, Case B), shows on the left side the incision through which the body was disembowelled before embalming, covered over by a small plate of gold to prevent evil genii from entering into the body and destroying it. The mummy was placed in the gilded coffin 3669 (Case C), this being enclosed in the coffin with silver decoration 3666 (Case D), which in its turn was placed in the coffin covered with black resin, 3667 (Case E), the whole being then enclosed in the great chest 3668 (Case F), which was mounted on a sledge and served as a hearse.

3613 (K), 3679 (L), 3680 (A) : beds with mattress of plaited string.

In the glass cases, funerary furniture : linen baskets, wig baskets, vases, Canopic jars, mummy masks, funerary statuettes, etc.

Large glass case **H.** — 3672, 3673, 3674, armchairs of the princess Sitamen. 3677, 3678, boxes for linen or jewels, in wood inlaid with fayence. 3676, small chariot, perhaps a plaything for the sons of Amenhotep III. The wheels have leather tyres.

Case **G.** — 3614, Osiris as the symbol of resurrection. On a wooden framework is spread a piece of linen, on which a figure of Osiris, god of the dead, has been drawn. Over the figure was spread a layer of earth, and in this were planted barley seeds, which, on being watered, sprouted. This emblem was placed in the tombs to show that even as barley grains, seemingly lifeless matter, can give birth to something living, even so can the body of the dead rise to life again.

ROOM O.

Cases **A, B, D, E, F** : mummies of Greek and Roman periods.

Cases **H, I, L, M** : masks of mummies of Greek and Roman periods. These are generally made of canvas or papyrus covered with a layer of plaster.

Cases **J** and **K.** Towards the ^{nth} century of our era there were certain artists in the Fayum who painted portraits of the dead on wood or on linen, with wax as the medium, and such portraits were then placed on the mummy, as may be seen from the specimens in cases **A** and **B.** Some of these paintings are remarkably well executed; they are also very interesting inasmuch as they reveal the variety of the races at that time established in Egypt.

GALLERY N.

This gallery contains some of the objects found in the tomb of Tutankhamen (see at the end of the *Guide*, p. 53).

ROOM P.

Religious monuments, statues of divinities and sacred emblems.

Case A. — Cats of the goddess Bast, from Bubastis.

Case B. — Theban deities : Amon-Râ  king of the gods, with head-dress of two plumes; Mut , his wife, the personification of motherhood, wearing the double crown; Khonsu  their son, wearing the lunar disc; Min , god of procreation; Khnum , modeller of the gods and of men, with a ram's head; Thueris , with the body of a hippopotamus, deity presiding over childbirth, etc.

On the right, other divinities, worshipped more in Lower Egypt : Bast, with a cat's head; Nefertum, with head-dress of a lotus, from which emerge two plumes.

Case D. — Divinities of Memphis. Ptah , with mummified body and bare head; Sekhmet , his wife, with the head of a lioness crowned with the solar disc, symbol of heat; the bull Apis , incarnation of Ptah.

Case F. — Thothis of Hermopolis, inventor of writing, god of letters and science, who is also symbolical of the moon. He is represented with the head of an ibis  or in the form of a baboon . On the right, other lunar deities.

On the left, the goddess Neith , the mother of the sun, goddess of husbandry and of weaving, wearing the crown of the north; the goddess Mat , with an ostrich plume on her head, the goddess of truth, justice, and light; Bes , a form of Horus, a deity who drives away evil spirits. Imhotep, called the son of Ptah, seated and reading a papyrus, is the god of medicine, etc.

Case H. — Anubis  with a dog's or jackal's head, protector of mummies; Hathor , with a cow's head, goddess of heaven and of the abodes of the shades.

Case I. — Sacred animals : ichneumons, lizards, fish, crocodiles, scorpions, etc.

The cases on the opposite side contain mainly divinities of the Osiris legend : K, L, M : Osiris , , god of the dead, the body mummified, and with head-dress of a mitre with two plumes; N, O : Isis , , his wife, with head-dress of a horned disc or of a throne; P, Q : Horus the child or Harpocrates , their son, and Horus the elder or Haroeris , with a man's or a falcon's head, merging into Râ, the sun; N, O : Nephthys , who aided Isis to bring Osiris to life again; the four funerary genii, sons of Osiris, etc.

The sloping cases contain for the most part head-dresses, emblems, sacred animals, connected with the divinities displayed in the upright part of the case, or amulets.

The two centre cases, S and T, contain a selection of very fine bronze specimens of this pantheon.

A third case, U, contains gold or gilded silver objects, which formed part of the treasure of the temple of Dendera, plundered in antiquity and found buried in the temple precincts. Large hollow falcon, which contained a mummy of a bird, statuettes of Isis and Horus, mirrors, etc. All these objects date from the last century before our era, and the style is very debased.

4752. — Statue with plinth, of black granite, found at Athribis. It is the image of a certain priest, Zed-her, who knew the art of curing scorpion stings, snake bites, etc. To benefit his fellow men, he had the magic formulæ which prevented the poison from taking effect engraved on the monument. When anyone had been stung, all that need be done was to pour water over the statue; this water became imbued with the virtue of the formulæ and one had only

to scoop up the liquid which had run into the depression in the plinth and give it to the victim to drink, to effect the latter's cure. Of the time of Philip Arrhidaeus, about 320 B. C.

4750, 4751. — In the west doorway, on the left, and at the east end of the room are two fine specimens of the stelæ which were put in houses to prevent malevolent animals from entering, called «stelæ of Horus upon the crocodiles». The god seized them as they tried to pass, — lions, serpents, crocodiles, scorpions, gazelles, etc. In addition, the texts engraved on the stelæ helped to ward off these undesirable guests and served as a protection against their bites or stings.

ROOM Q.

Drawing and sculpture. Statues left unfinished at various stages of execution. In the cases at the ends of the room, **A, B, C, D**, are models for sculptors both in bas-relief and in the round, showing the apprentices how the work should be done; they include figures of kings and divinities, heads and limbs of human beings, animals of different species, etc., at all stages of completion from the first stroke of the chisel, after the subject had been sketched in outline on a network of squares, down to the very last touch.

In the sloping cases, drawings and inscriptions on stone, most of which were found at Biban el Moluk at Thebes. While the workmen were cutting the royal tombs, which sometimes penetrate the rock for more than 100 metres, the overseers who were not on duty amused themselves by collecting fragments of limestone at the entrance to the underground chambers, on which they drew pictures to suit their fancy, or inscribed poetry of their own composition.

In the sloping cases on the south side are collections of sketches of men, gods and animals; on the north side, various groups and scenes, such as :

Case O. — **4783.** A battle between a king and a queen in their chariots;

Case P. — 4785. Two soldiers wrestling;

Above case P. — 4784. Rameses IV in his chariot, seizing prisoners; below the horses is seen a lion pouncing upon an Asiatic enemy.

In some of the poetic compositions, red dots mark the end of the verse. Among the specimens exhibited are also notes relating to the execution of the work, the workmen's attendance sheets, correspondence, statements of the food supplied to the workers, and of the oil and wicks for the lamps, etc.

In the entrance from Gallery N, 4371. — A fragment of limestone on which is a sketch of a royal tomb at Biban el Moluk consisting of a succession of corridors with small side chambers, the doors of which, painted yellow, are shown in elevation. This plan, which must have been used by one of the overseers of the work, was marked with dimensions, but these have almost all faded away (XXth dynasty).

PORTICO R.

Central case A. — Collection of all the instruments used for writing and painting : scribes' palettes containing slender reeds for writing, brushes made of the thick stems of the reed with the tip spread out, mortars and pestles for crushing the colours, etc. The ink and colours were made from mineral products crushed to a fine powder and mixed with a gluey material, which explains why Egyptian colours have been preserved without change. Soot was used for making black, and ochre for red and yellow; for blue and green, copper was employed, either as natural ore or in the form of a frit which was coarsely ground before use.

Case B. — Writing tablets made of wood covered with plaster, used also for accounts : the surface being polished, the ink could be rubbed out.

Case **E**. — A large stone broken in two containing the beginning of the historical romance of the adventures of Sanehat.

Case **C**. — Founders' moulds, stamps, etc.

ROOM S.

Egyptian manuscripts on papyrus. Papyrus is paper manufactured from the pith of a certain reed, the *cyperus papyrus*. Strips of pith were spread out, fitting closely to each other, and strengthened by another layer of strips laid at right angles to them. Most of these manuscripts are funerary documents, reproducing part of the collection of religious texts known as the *Book of the Dead*, or portions of the *Book of the Under World*, giving information about those regions which the sun traverses during the night, as well as the names of the spirits who inhabit them.

In sloping case **B**, we see a fragment of a satirical drawing, rats waited upon by cats.

Against the south wall, above **G**, is a picture of the weighing of the dead man's deeds in the presence of Osiris, which is a marvel of delicacy and clearness.

Sloping cases **E**, **F**, **L**. — Fragments of the accounts of the revenues of a temple in the Vth dynasty.

In the central case, north side, are miniatures belonging to the *Book of the Dead* of Queen Mâtkare (XXIst dynasty) (sloping case **14**), and of Prince Maherpra (XVIIIth dynasty) (sloping cases **15** and **16**).

Sloping case **17** contains one of the Aramaic papyri found at Elephantine, dating from the Persian period.

ROOM U.

Products of art and industry; objects used in daily life.

Case **A**. — Specimens of fayence; small glazed plaques from the palace of Rameses III at Tell el Yahudia.

Case B. — 5160 : The door of a tomb made of the ribs of palm leaves; dovetails, sculptors' mallets, masons' square rules and levels. In the lower part, tools and fragments of furniture.

Case C. — Hinges of doors, various instruments. Underneath, razors, axes, fish-hooks, harpoons and other tools.

Case D. — Lions in bronze and in wood, like those in the doorway (see below).

Fragments of furniture. In the lower part, various tools : iron and bronze adzes (5205) used for cutting wood, pliers, chisels, horses' bits, etc.

Case E. — Musical instruments : 5377, bronze timbrel; 5365, lyre, harps, cymbals, sistra, flutes, small bells, etc.

Case F. — Toilet articles : mirrors made of bronze or silver, small caskets, pots for ointment and for eye-salve, combs, etc. — 4383. Ivory mirror-handle in the shape of the god Bes.

Cases G, H. — Perfume vases; lady's toilet-tray in the shape of a swimming girl holding a goose, whose body forms a receptacle for pins, jewels, etc.; nets for carrying vases; ear-rings, fans, etc.

On each side of the doorway is an object in the form of a lion, one in wood and one in bronze (4952), the latter a magnificent work of the time of Apries (XXVIth dynasty). Lions of this type were used as bolts for closing the great doors of temples from the XXth dynasty onwards, the bolt being drawn by means of the attached chain.

Case I. — Games and playthings. Draught-boards of oblong shape, with 20 to 36 squares on which people played with draughtsmen of two kinds and knuckle-bones; dice; varieties of solitaire. Wooden dolls, jointed dolls; balls made of hide, rush and string; spinning tops.

Case J. — Staffs, lances, axes, daggers, boomerangs or curved sticks for throwing at birds; handles of shields.

Case K. — Bows, arrows tipped with bronze and flint, quivers.

5460. — Large sleigh for carrying heavy loads.

Case L. — Agricultural instruments : matlocks, rakes, winnowing shovels, sieves, etc. Distaffs, weaving frame, carding combs, etc.

Case M. — Weights (5511, 5512); measures (5510, 5513, 5514); scales (5522). In the central sloping case, toilet vases.

Case N. — Models of houses and architectural details. In the lower part, small fayence plaques representing prisoners of different nations, from the palaces of Rameses III at Medinet Habu and Tell el Yahudia (XXth dynasty).

In the doorway, O, bronze hinges for the doors of temples.

Case P. — Wooden door of the time of the XXIInd dynasty; lead pipes.

GALLERY T.

In the middle, in the metal case U, is a collection of scarabs. The scarab, the emblem of duration and perpetuity, was the favourite form of seal, either plain or mounted on a ring. The flat side of the scarab bears inscriptions, the names of the King for the use of officials, the names and titles of private persons, magic formulæ to protect the wearer (often incomprehensible to us), and images of the gods; or else fancy designs without meaning, especially when the scarab was worn simply as an ornament. Besides these, there are scarab-amulets without inscription; the large scarabs called "heart-scarabs" which were placed on the chest of the mummy and

which are engraved with texts from the *Book of the Dead*; lastly, the large blue-glazed scarabs, of which we have many examples, engraved under Amenhotep III in commemoration of his marriage, of his lion-hunts, or of the excavation of Birket Hahu, and which seem to have been distributed as memorial medals.

Cases **A, C, R** and **S** contain specimens of basket-work and esparto-work, baskets and plates very similar to those which are made at the present day in Nubia and Central Africa. Ropes made of rush, palm fibre, etc.

In the octagonal case **V**, small objects made of fayence and of glass.

4940. — Alabaster vase forming a clepsydra, or water clock, with astronomical figures (XVIIIth dynasty).

Case **G**, in the middle of the room. — Bronze plaques which were attached to temple doors; parts of statues, and sacred mirrors made of bronze.

Cases **A** and **B**. — Domestic furniture: chairs with rush, leather and string seats; low wooden stools with three or four legs; folding chairs with leather seats; frames of beds, etc.

Cases **W, X, Y**. — Foundation deposits. Bricks of different materials, small models of wooden and metal tools, often with a royal seal (cartouche), small fayence plaques, vases made of rough terra-cotta, etc., which were placed under the foundations of a building to preserve the name of the king who had ordered its construction.

Case **P**. — Small objects which possess historical interest on account of the names and cartouches engraved on them.

Case **O**. — Funerary statuettes with the names of kings.

The end of the Gallery is occupied by a collection of bronze vases (**L, N**); stone vases made of limestone, alabaster, slate, granite, etc. (**I, J, K**); fayence vases (**M**); polychrome glass (**G**), etc. In case **F** a large find of Roman glass from the Fayum, together with the wooden boxes in which the vessels were stored.

In the central cases **Z**, beads of fayence, carnelian, glass, etc., forming necklaces, bracelets, net-work, etc.

ROOM V.

Objects of the Greek and Roman periods.

Case **A**. — Terra-cotta seals; stamped amphora-handles.

Case **B**. — Statuettes and various articles in bronze.

Case **C**. — Terra-cotta statuette of a Satyr with a wine-skin; other statuettes of inferior style from various sites. In the lower part of the case, fragments of Greek pottery found at Naucratis.

Case **D**. — Painted vases imported from Greece. Ivory plaques with incised designs.

Cases **D, E, I**. — Terra-cotta statuettes of gods, men, animals, etc., most of them from Memphis and from the Fayum.

Case **F**. — Lamps of terra-cotta.

Case **G**. — Heads and fragments of marble statues found at Mendes in a sculptor's workshop.

Cases **H, N**. — Blown glass : bottles, cups, dishes, etc., light and more or less transparent, manufactured during the IIIrd and IVth centuries A. D., especially in the north of the Fayum.

Case **I**. — The terra-cotta heads contained in the sloping cases comprise : on the left, foreign types; in the middle, representations of ladies' coiffures; and on the right, caricatures.

Cases **J, O.** — Fayence. In the sloping part of the case are two triangular pediments made of wood, with figures of Sirens in painted plaster, which once formed part of a Græco-Ptolemaic coffin.

Case **K.** — Lamps and lamp-stands, jug handles, various articles made of bronze.

Case **L.** — Tablets coated with wax, used for writing on with a stylus; mummy labels.

ROOM X.

Coptic monuments, from the ivth to the xth century A. D.

Case **A.** — Large vases for holding provisions.

Case **B.** — Lamps made of bronze and of terra-cotta.

Case **C.** — Religious instruments, crosses, holy vases, censers, sprinkling phials, etc.

Case **D.** — Caldrons and kitchen utensils.

Case **E.** — Tools, playthings, a case for surgical instruments, etc. In the sloping case, two large convent keys.

Case **G.** — Crosses, bracelets, ornaments.

Case **H.** — Ivory comb engraved, toilet pins, ivory dolls.

Case **I.** — Carved wood from Coptic convents.

Case **J.** — Panels of carved wood, combs, iron helmet, etc.

Case **K.** — Painted panels; stamps and impressions.

Case **L.** — Embroideries; sabre with heavy pommel; musical instrument.

Case **M.** — Terra-cotta vases of different kinds. Cross, lid of a book-box and other articles in silver, part of the treasure of a

church of the viiith century, built inside the temple of Luxor. Wooden tablets with Coptic inscriptions.

EAST BALCONY.

The balcony alongside the rooms of the east wing contains in the north half a collection of Canopic vases and in the south half linen cloths, mittens, scarves, sandals, shoes, fans, canes, etc.

SOUTHERN BALCONY.

A prince of Asyut, Masahti, who lived about the XIIth dynasty, had ordered two groups of 40 soldiers and a boat to be placed beside his coffin (**3348**). The Egyptian soldiers (**A 3345**) have lances with bronze tips and shields; these are all painted in a different way so that each man might recognize his equipment. The soldiers from the Sudan (**E 3346**) have bows and arrows, the latter tipped with flint. The Egyptians and negroes are marching, left foot first, in column of four, but the men are not arranged according to their size, and there are no insignia to mark the officers. The pleasure boat (**C 3347**) with two cabins behind is the prototype of the present-day *dahabias* on the Nile.

Near by are rectangular coffins made of wood, dating from the Middle Empire (**F, G**), on which are placed, in the position which they occupied in the tomb, the wooden objects and statuettes of servants that ministered to the comfort of the dead man in the other world: boats equipped, granaries with servants storing the corn under the control of a scribe, courtyards in which servants are grinding corn, killing oxen, brewing beer, carrying water, etc. From Beni Hassan.

I. — 3000. Part of a triumphal car of Thothmes IV made of wood, with reliefs in plaster, originally gilded.

The central case **H** contains objects selected for the delicacy of their workmanship, the beauty of the material, or its rarity.

4220. — Censer made of gilded wood.

4221, 4222. — Hippopotami of blue fayence, which were placed in the tombs of the Middle Empire in order that the dead man might hunt for ivory.

4223 to 4229. — Statuettes of men and women in gala costumes of the XIXth and XXth dynasties.

4244. — Small figure made of ivory, of Cheops, who built the Great Pyramid of Giza.

4242. — A priest standing, holding an image of Osiris, bronze.

The two large limestone sarcophagi contained the wooden coffins of Aashait and Kawit, two of the wives of Mentuhotep II, and are excellent specimens of the art of the Middle Empire before it reached perfection in the XIIth dynasty.

GREAT GALLERY.

When the priests of Amon were hiding the mummies of the great kings in secret spots, they tried also to preserve the bodies of the members of their own corporation from thieves, and buried them in well-concealed places. In 1891 the Service of Antiquities discovered, in front of the temple of Deir el Bahari, an ancient tomb in which, during the XXIst dynasty, 153 coffins of priests and priestesses of that period had been interred. The biers are generally double or treble. A series of these coffins adorns the whole circumference of the Gallery; what remained was given by the Egyptian Government to foreign Museums. They are much the same in aspect, being generally ornamented with polychrome designs and inscriptions, and covered with varnish which has now turned yellow. But the scenes represented show great variety, and are very interesting to students of mythology.

Above the entrance to the Museum are shown some samples of its collection of stone tools. Beside some fine specimens of axes of

the most primitive type we see knives and daggers of flint, remarkable for their perfect form, the delicacy of the work, the fineness and regularity of the chipping along the edge.

Mummies of the holy rams of Khnum, whose cemetery was situated in the Island of Elephantine, opposite Aswan.

At the end, a series of busts in marble and in bronze of the chief Egyptologists of the last century.

GALLERY OF NATURAL HISTORY.

To the right, a long gallery is devoted to the fauna of Ancient Egypt. Here are exhibited the mummies of animals and some entire skeletons which have been reconstructed with the bones taken from such mummies. Most of them belong to the Ptolemaic period, but some examples go back to the XXth dynasty and even further. The examination of these skeletons has proved that the animals living 3000 years ago and more were absolutely similar to those existing in our own time, and that there has been no anatomical modification.

We may note mummies of crocodiles, 5 metres long; **I**, monkeys and dogs; **K**, cats; **C**, oxen; **F**, **H**, antelopes and gazelles; birds of prey; **N**, ibis and young crocodiles; **Q**, serpents, fish, one of which is a *latus* 1 m. 45 long.

The Gallery also contains tree trunks and stems of palm-trees used as scaffolding poles; cases **A**, **B**, flowers found in the tombs; **J**, bread and biscuits of the XXth dynasty; **O**, **P**, seeds, fruit and other provisions for the dead man. Here it may be remarked that the corn really found in Egyptian tombs does not germinate.

On the wall above the cases are some fine panels of painted plaster from the floor of a palace at Tell el Amarna.

Turning back through the Great Gallery and the South Balcony, we proceed to the western rooms, which, with the exception of Room B, contain only coffins and funerary objects.

ROOM B.

Contains the most ancient monuments, dating from prehistoric times and the first dynasties.

Case **F.** — Vases decorated with primitive drawings of men, animals, boats, etc.; stone heads of clubs; shell bracelets; vases made of ostrich eggs.

Case **E.** — Vases of black or red earthenware with white decoration. In the sloping case, a basalt slab, a fragment of the monument known by the name of the *Palermo Stone*, on which was recorded, year by year, the highest levels of the Nile from the 1st to the VIth dynasty.

Case **D.** — Vases of various stones, granite, breccia, limestone.

3062, 3063. — Flint daggers with gold handles; combs and arrow-heads of ivory; flint bracelets.

Case **C.** — **3054.** Large alabaster vase with imitation of cordage round its body. — **3056.** Basalt statue of King Khâ-sekhem (IInd dynasty). — **3072.** Granite statue of a priest (IInd dynasty). — **3057, 3058.** Ivory statuettes.

Case **B.** — Vases of slate and hard stones : small objects with drawings or inscriptions. The ivory lions and dogs are pieces for a game, like chessmen.

Case **A.** — Objects from the tomb of King Menes (Ist dynasty) near Naqada.

3055. — Large slate palette commemorating the victory of a king, perhaps prior to the Ist dynasty.

Cases on the north side : **K, L,** stone vases; — **I, J,** stoppers of amphoræ made of clay with seal-impressions; — **H,** archaic stelæ; — **G,** vases made of polished red earthenware with black tops; — **G, H,** slate palettes in the shape of animals and religious emblems.

GALLERY A, E, J.

The large west gallery contains a series of coffins from the IInd dynasty to the Roman period. The oldest of these coffins are tubs of terra-cotta and wooden chests, imitating a house, in which the body was doubled up; then we have the rectangular coffins in which the dead man was extended, lying on the left side : on the outside, two large eyes, either painted or inlaid, indicate the place of his head. From the XIIth dynasty onward the coffins imitate the human form, and their decoration varies much according to the period and the locality. The most remarkable among them is that of Petosiris (Gallery J), a high priest of Hermopolis Magna towards the end of the IVth century B. C., with inscriptions down the front of the body inlaid in coloured glass of the most delicate workmanship.

ROOM C.

Coffins of the Old and Middle Empire with painted panels : representations of objects that were of use to the dead man, and prayers. Cube-shaped chests to contain the intestines, which were separately embalmed.

ROOM D.

Funerary furniture of the Old and Middle Empires.

Case A. — Boats; bronze cups containing cakes of incense; pillows or head-rests, on which the Egyptians placed the neck, so as not to disturb the hair during sleep.

Case B. — Wooden statuettes : 3124, potters making vases; — 3125, carpenters; — 3126, feast given in honour of the dead man and of his wife, by a harpist and three singers; — 3127, procession of the dead man's servants.

Cases **C, D.** — Provisions for the dead man, sculptured in limestone or in alabaster; **3161**, three ducks and a knife to carve them.

Case **E.** — Boats. — **3165** to **3170**, objects found with the coffin of Buin at Deir el Bahari (XIth dynasty).

Cases **F, G.** — Boats, one of which still has its sail. Oars, rudders, masts, etc.

Case **H.** — **3194**. Courtyard of a house, in which cooking is going on; — **3195** and **3196**, two serving maids, carrying geese and a basket of provisions.

Case **I.** — Statuettes of the dead and of their servants. Storage of wheat checked by scribes with their pens behind their ears; — **3205**, bronze statuette of Nakht (XIIth dynasty).

Case **J.** — Agricultural labourers and domestic animals at work or at rest.

Case **K.** — Series of statues found in the tomb of Pepi-n-ankh at Meir (XIIth dynasty). Man roasting a goose, women crushing corn between two stones, bakers kneading bread, peasant digging the damp earth in which his feet sink up to the ankle, servant carrying baggage, beer-making, etc.

Case **L.** — Boats of different shapes.

ROOM F.

Continuation of the funerary furniture of the Middle Empire.

Case **A.** — **3270** to **3273**. Houses in terra-cotta for the dead man, resembling present day dwelling-places in Upper Egypt and in Nubia.

3274, 3275. — Warehouses for wheat.

Case **B.** — Canopic jars in alabaster, from Dahshur (XIIth dynasty). Canopic jars are vases which were placed in groups of

four beside the sarcophagi and which contained the intestines of the mummy, embalmed separately.

Case C. — Pillows, funerary statuettes, incense balls.

Case D. — Staffs, sceptres and religious emblems in wood.

Case E. — Mummy masks, wooden stelæ, imitation shields.

Case F. — Funerary bed; models of food in terra-cotta and in stuccoed cloth.

Case G. — Boxes containing perfume jars; bronze offering-tables.

Case H. — Vases, alabaster geese, Canopic jars. — 3334, swan of wood.

In the middle of the room are objects recently found in the tomb of Mehenketurê at Gurna (XIth dynasty) :

Case I. — Three boats, in one of which the sail is set; another is the cook's boat and pieces of meat are hanging from the mast.

Case J. — Great scene of the homecoming of the flocks in the presence of the land-owner and his scribes. A servant who has committed some fault is led in custody before his master.

Case K. — Serving-maid carrying vases placed in a basket on her head and also a goose.

Case L. — Pleasure garden with a pond surrounded by trees and a little house with columns. Carpenter's shop. Spinning and weaving women.

Case M. — Two fishing boats dragging a net. Two other boats.

ROOM G.

Funerary objects dating from the New Empire to the Ptolemaic period.

Case B. — Wooden stelæ of the XXIst to the XXVIth dynasties; pillows; scarabs known as heart scarabs, which were placed on the

mummy's chest and which often bear a text imploring the dead man's heart not to witness against him when his actions come to be judged before Osiris.

Case C. — Stelæ, on two of which are paintings representing a cemetery. Statuettes of women to be the dead man's concubines.

Case E. — Caskets for funerary statuettes; large scarabs; wax tablets, often with a drawing of the *uza*, or Sun's eye, which were placed on the left side of the mummy to cover the incision through which the body had been disembowelled.

Case G. — Caskets; wax models of the four genii, guardians of the intestines, which were placed inside the mummy; wax and metal plates to cover the incision in the body; plaques in gilded bronze in the form of a falcon with wings outspread, which were placed on the mummy's chest.

Cases I, J. — Funerary statuettes or *ushabtis* in wood, in stone and in fayence, which are found spread in hundreds round coffins of the late period or enclosed in caskets. Generally they hold two mattocks and a corn-sack, and bear the name of the person for whom they were made. When this person was summoned for labour in the other world, more particularly for agricultural labour, his *ushabti* replied "present" for him, and went to work in his stead.

3383. — Black granite. The mummy is extended on a bed, and the soul, in the form of a falcon with a human head, is returning to its body for reincarnation.

Cases F, S. — Wooden statues of Isis and Nephthys spreading their protecting arms over Osiris (XXIst dynasty).

Case O. — Ornaments for mummies in linen covered with plaster and painted. Statuettes of Osiris, sometimes hollowed in order to hold a roll of papyrus. Kneeling statues of Isis (3414) and of Nephthys (3415) weeping over Osiris and watching him.

Case P. — Mummy ornaments in painted stuccoed canvas. Various amulets, in particular the eye of the sun  *uza*, which drove off evil spirits and was a favourite mascot.

Case R. — Nets and mummy-coverings in bead-work. Amulets which were placed on the mummy to ensure that he should remain in enjoyment of all his faculties. Magic ivory wands, with representations of genii.

Case T. — Small figures in coloured glass, especially of sacred animals, from the Fayum.

Case V. — In the sloping case,  *dad* amulets. The *dad* was the emblem of stability and permanence; it represented the four columns which supported the sky, as seen in line.

Case W. — 3591, 3592. Disks covered with magic figures and formulæ which were placed under the head of the mummy for its protection. Mummy ornaments. Leather braces, which were badges of the priests under the XXIst and XXIInd dynasties.

ROOM H.

Objects found in two Theban tombs. On the west side are those from the tomb of prince Maherpra (XVIIIth dynasty), on the east side those from the tomb of the priest Sennezem and his family (XXth dynasty). To Maherpra belong :

Case A. — The provisions (meat, ducks, pigeons, etc.), wrapped in linen and placed in wooden boxes.

Case G. — Plot of grass or corn in the shape of Osiris (see p. 25, n° 3614).

Case I. — (table-case). Blue fayence bowl, bracelets, arrows, quiver, leather dog-collars, small draught-board with draughtsmen, etc.

Cases **D, E.** — His three coffins in black-coated wood with decoration of gold leaf.

The papyrus displayed on the walls is a *Book of the Dead*.

To Sennezem and his family belong :

Cases **O, P :** Two hearses. **J, N,** coffins in painted and varnished wood; the contents of the two cases **K** and **M**, comprising chairs, tables, masons' levels, plumb-line, square and cubit, boxes for statuettes, funerary statuettes, painted vases, etc.

Case **L.** — Wooden door from the tomb of Sennezem.

ROOM I.

Objects found in the royal tombs, in the underground chambers of Biban el Moluk and in the hiding-place of Deir el Bahari. It would seem that the furniture of these tombs was broken or burned by the plunderers in order to obtain the metal, even the bronze, which has everywhere been torn off.

Case **A.** — Objects from the tomb of King Horemheb (XVIIIth dynasty). — **3840**, box in the form of Osiris, in which earth was placed and grain sown; this was the emblem of resurrection (see n° **3614**, p. 25).

Limestone slabs, with various signs and strokes in ink : these were workmen's attendance sheets.

Case **B.** — Small models of war canoes of Amenhotep II (XVIIIth dynasty).

Case **C.** — Objects from the tomb of Thotmes IV. Blue fayence vases, pieces of fine tapestry, wooden cow's head.

Receptacle of red sandstone, which once held the Canopic jars of Amenhotep II.

Case D. — Objects from the tomb of Amenhotep II. Fine collection of many-coloured glass.

Cases E, F. — Statues of gods and animals in painted or resined wood. Funerary statuettes of Amenhotep II in wood, fayence, alabaster, etc. Large models of the emblem of life  in wood or in fayence, forming vases.

3610 to 3612. — Square case containing three Canopic jars in alabaster found in the tomb of Queen Taia (XVIIIth dynasty). The heads are of extraordinary delicacy.

Case G. — Objects from the tomb of Thotmes III. Cloth with inscriptions taken from the *Book of the Dead*; swan of wood; magic wands of blue fayence.

The other cases contain objects found at Deir el Bahari, in the hiding place which held the royal mummies.

Case H. — Wigs; winding sheets with figure of Osiris; funerary statuettes.

Case I. — Gazelle, which probably belonged to a Princess of the XXIst dynasty, dried, wrapped in linen, and placed in a coffin made to its own shape.

Case J. — Casket in wood and ivory with the name of Rameses IX; fayence cups; provisions for the dead.

Case K. — Bronze libation vases; mirror box in wood and ivory.

Case L. — Wigs; reed boxes for holding provisions; fruits of the dum-palm, the bark of which is edible.

The round of the Museum being now completed, we come down the staircase and walk the whole length of the Gallery J, F, A, until we reach the Great Gallery, in the middle of which is the way out.

OBJECTS

FROM THE TOMB OF TUTANKHAMEN.

Some of the objects found in the antechamber of the tomb of Tutankhamen are exhibited provisionally in the middle of galleries K and M on the upper floor, and also in Gallery N. We give here a brief description of the more important.

GALLERY K.

CASE 1.

5. — A large cedar box, with ebony borders and ivory inlay. The poles by which it was carried are passed through staples in the bottom.

CASE 2.

168-171. — Four long pieces of gilded wood, perhaps representing rolls of cloth.

174. — A basket containing fruit of the dom palm.

172. — An object in wood covered with black resin : the sign  between two towers.

173. — A papyrus box with nine compartments for holding vases or other objects.

CASE 3.

1. — The King's throne, of carved wood coated with gold, with a rich polychrome decoration in fayence, glass, stones and silver. The seat rests on four feline legs, those in front surmounted by

two superb lions' heads. The arms are in the form of two crowned serpents with long wings extended in protection over the cartouches of the King, who bears here his old name of *Tutankhaten*, though in other parts of the throne it has been altered to *Tutankhamen*. On the back panel is represented an in-door scene, charmingly realistic in style: the Queen, holding a small vase in her left hand, stands before the King, who is seated in an easy attitude, and touches him gently on the shoulder; in the upper part of the panel the solar disk — the *Aten* of Tell el Amarna — sheds its beneficent rays on husband and wife.

2. — A foot-stool, of wood covered with gilded stucco and blue fayence. On it are represented prisoners, lying prostrate and bound, under the feet of the King.

CASE 4.

20. — A bed of ebony with string mesh. The foot is decorated with three open-work panels, in ebony, ivory and gold, in each of which the god Bes is shown between two hippopotamus-goddesses (*Thueris*), these deities being supposed to protect the sleeper against evil spirits.

CASE 5.

3. — A cedar chair of admirable workmanship. The back is an open-work panel in which the Genius of eternity () is represented kneeling on the sign . The plants of papyrus and lotus, representing the union of Upper and Lower Egypt, which filled the spaces between the legs of the chair and which were coated with gold, have been torn off in antiquity, like those belonging to the throne.

4. — A cedar foot-stool, the top of which is carved with figures of prisoners lying bound and prostrate.

CASE 6.

6, 7, 8, 9. — Four large perfume vases, in alabaster, of a hitherto unknown type, standing on bases of various shapes and flanked by symbolic plants, papyrus and lotus, and by the emblem of millions of years √. — The vase no. 6 is still sealed up.

11. — A wonderful cup of transparent alabaster, in the form of a full-blown lotus; the handles likewise are shaped like a bouquet of lotus flowers and buds, supporting the Genius of eternity. Round the rim runs a legend, wishing the King millions of years of happiness.

12. — Alabaster casket with inlaid ornamentation in black and red paste. The studs are made of obsidian.

CASE 7.

17. — A cedar *ushabti* of very fine workmanship. The face is a portrait of Tutankhamen.

19. — Sacred serpent on a standard, of wood coated with gilded stucco: the emblem of the 10th nome of Upper Egypt.

18. — The shrine of the serpent no. 19, made of wood coated with a black resin.

16. — A wooden mannequin, coated with painted stucco, perhaps used for fitting on the King's robes and necklaces.

GALLERY M.

CASE 8.

94. — Large wooden box, coated with white stucco, with ornamentation in ebony.

CASE 9.

22. — Graceful little arm-chair of child's size. It is made of ebony inlaid with ivory. On the arms are gilded panels with antelopes and floral designs in relief.

23. — Small foot-stool of wood inlaid with ivory and ebony. It went with the arm-chair no. 22.

24. — A pretty little stool, similar in style to the arm-chair and foot-stool.

CASE 10.

West side.

93. — A cedar box for toilet articles, in the form of a cartouche.

89. — Beautiful ivory casket; on the front and lid the names of the King are carved in low relief; on the back stands out a little column with lotus capital. The casing of the feet, the hinges and the studs are of gold.

86. — Royal sceptre of gold and blue glass like lapis lazuli.

31. — Sistrum, or rattle : through the loop-shaped frame of gilded bronze are passed three metal rods in the form of serpents, on each of which run three rings. The handle is of wood, coated with gilded stucco.

South side.

27 and 29. — Two bronze torch-holders on wooden bases; they are in the form of the sign of life with two arms clasping a holder

of gilded bronze, in which the torch stood in oil. Only one of the torches (no. 27) has survived in good condition.

67-70, 72, 73, 77, 78. — Gold finger-rings.

92. — A pretty lid of a box.

80, 64, 74. — Three statuettes of the King.

East side.

85. — Necklace of large beads of gold, carnelian and glass, to which is attached a large gold-covered pendant representing a serpent-goddess.

32. — Sistrum like no. 31.

North side.

28 and 30. — Two other torch-holders like nos. 27 and 29. The arms, however, are wider apart and probably clasped little vessels of oil with a floating wick.

84. — Large gold scarab, crowned with a disk of carnelian and standing on the sign  in blue fayence.

65, 71, 75, 76, 79, 81, 82. — Scarabs of various types.

66, 83. — Plaques of reddish gold with open-work designs and filigree decoration in yellow gold granules.

CASE 11.

14. — A wooden shrine, coated with gold. The sides are deco-

rated with a finely engraved series of little scenes from the everyday life of the Court, treated in the delicately realistic style of Tell el Amarna.

15. — Ebony stool, with ivory inlay and gold fittings. It represents a folding-stool covered by an animal's skin, the legs ending in ducks' heads.

13. — Wooden box with panels of blue fayence and ornamentation in gilded plaster. On the long sides are lines of cartouches flanked by uræi. The knobs are of violet fayence with the cartouche inlaid in pale blue paste.

CASE 12.

West side.

40, 41, 43, 46-49. — Fayence vases and cups of various shapes and colours.

57-59. — Three wooden cubits (the cubit being a linear measure equal to about 52 centimetres).

South side.

42. — Libation-vase of blue fayence.

60 and 63. — Two large vases of blue-green fayence.

88. — Head-rest, of wood covered with gilded stucco.

East side.

44, 45, 50-52. — Fayence cups.

54-56. — Three wooden cubits (like nos. 57-59).

North side.

53. — Libation-vase (like no. 42).

61 and 62. — Two large fayence vases, one blue-green, the other deep blue.

87. — Beautiful head-rest of wood with fine engraving.

CASE 13.

33-39. — A selection of alabaster vases of various shapes.

CASE 14.

21. — Large box for holding linen, of wood coated with white stucco and ornamented with ebony borders; on the front the cartouches of Tutankhamen and the Queen.

25. — Wooden stool, coated white, ornamented with an open-work design of the union of the two plants which represent Upper and Lower Egypt.

26. — Another stool.

GALLERY N.

CASE 15.

96. — One of the two life-size statues of Tutankhamen found in the antechamber of the tomb. It is made of wood covered with black resin and partially gilded. The king holds a mace in his right

hand and a staff in his left, both of gilded wood. The eyes are inlaid, with lids and eyebrows of gold, while the sandals are of gilded bronze. The companion statue will be exhibited later in case 16.

CASE 17.

97. — Body of a chariot of gilded wood with inlaid ornamentation of polychrome glass. On the front, in relief, are the cartouches of the King and his consort Ankhesenamen. Between the top and the projecting rim is represented a row of captives in open-work, negro and Asiatic.

CASE 18.

98. — Body of another chariot in gilded wood with some polychrome inlay. In front the names of the King are shown in relief. Inside, below the cartouches, a double row of captives is represented in relief, the two at the outer ends being trampled on by the King in the form of a Sphinx (lion with human head).

CASE 19.

100. — Two wheels of a chariot, in wood partly covered with gold.

115, 116. — Two objects of unknown use from a chariot.

CASE 20.

99. — Two chariot wheels of wood, completely cased in gold.

113, 114. — Two objects like those in case 19. The spiked disk revolves round the rod.

CASE 21.

A selection of staves, bows and other utensils. The most remarkable are the following :

120. — A large bow entirely covered with gold and inlay, some of the patterns being in wonderfully fine filigree.

123. — A curved stick, the gold-covered handle of which is ornamented with bands of patterns in filigree.

127. — A double, composite bow, whose string was passed round the neck of a captive at each end.

132. — An ivory wand with an engraved inscription and gold ornamentation round the two ends.

CASE 22.

101, 102. — Axles of the two chariots exhibited in cases 17, 18.

103, 104. — Yokes of the same chariots.

105-108. — Four saddles from the harness of the same chariots, one pair being decorated with heads of Bes in gold.

109, 110. — Two figures of captives, originally attached to some part of the royal chariots.

111, 112. — Two gilded falcons, each crowned by the solar disk, that of 112 bearing the prænomen of the King in relief. They were probably attached to the outer ends of the poles of the royal chariots.

CASE 23.

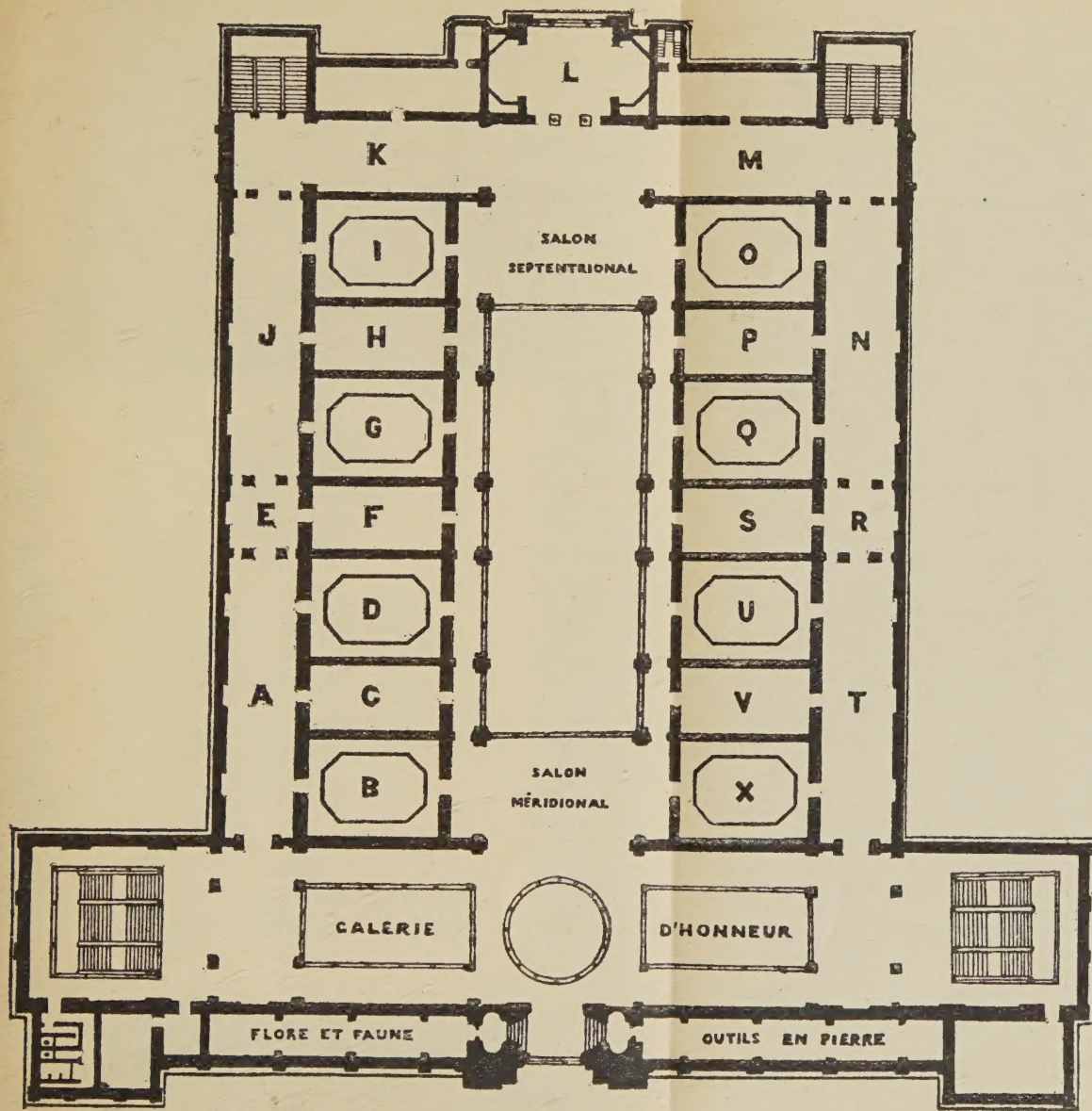
136. — An ivory pomegranate.
- 137-139. — Three glass vases.
- 140, 141. — Two boomerangs of gilded wood with ends in blue fayence.
142. — A wooden bowl with gold rim.
143. — An alabaster strainer.
- 146-154. — A set of model implements of various kinds.
- 155-156. — Two kohl-cases.
157. — An object of unknown use, of wood and ivory.
- 158-160. — Amulets in various materials.
- 161-167. — Rings and bracelets of glass, fayence, alabaster, resin.

CASE 24.

175-180. — Six gilded sticks with curved ends in the form of captives, negro and Asiatic, the former being partly carved in ebony and the latter in plain wood or ivory; the other end has a fayence knob with a cartouche of the King. On 175 are two captives, an Asiatic in ivory, representing the northern enemy, and a negro in ebony, representing the southern enemy. On 176 the two captives are tied back to back.

February 15th, 1925.





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